

The PARLOW STRING QUARTET



KATHLEEN PARLOW
SAMUEL HERSENHOREN

} *Violins*

JOHN DEMBECK, *Viola*
ISAAC MAMOTT, *Cello*

EATON AUDITORIUM

TWO PROGRAMMES

Saturday, January 22nd

Wednesday, March 22nd

1 9 4 4

at 8.30 p.m.

Programme for January 22nd

QUARTET in D minor (Death and the Maiden)	• • • • •	Schubert
QUARTET in C major (Köchel 465)	• • • • •	Mozart
QUARTET in F major	• • • • •	Ravel

Programme for March 22nd

QUARTET in G major, Opus 18, No. 2	• • • • •	Beethoven
SÉRÉNADE TENDRE, Opus 61	• • • • •	Joseph Jongen
ITALIAN SÉRÉNADE	• • • • •	Hugo Wolf
LA ORACIÓN DEL TORERO	• • • • •	Joaquín Turina
QUARTET in D flat major, Opus 15	• • • • •	Dohnányi

Tickets for the Two Concerts \$2.00

Tickets for One Concert \$1.25

Inc. Tax—Unreserved

Advance Seat Sale—Dorothy Parnum, Ki. 7546

Box Office Eaton Auditorium on and after January 12th—TR. 1144

Management

North American Artists Bureau

DIRECTION: DOROTHY PARNUM

P.O. Box 102, Station F, Toronto

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Press Comments

"PARLOW STRING QUARTET WINS PLAUDITS IN DEBUT.

The important factor in the playing of the Parlow String Quartet was not individual beauty of tone and finesse, but superb team work. Personal brilliance was subordinated to general effect. Their mutual response and sensitive plasticity of expression made every bar they played a delight. Perfect ensemble was evident in the very first measures of the Schubert Quartet. Each performer seemed to submerge himself in the mood of the composer, and in tutti passages it was as though one instrument were speaking. The same was true of the Brahms work. It is to be hoped that this infant prodigy will have a long and fruitful life."

HECTOR CHARLESWORTH,
The Globe & Mail, Toronto, May 3, 1943.

"STRING MUSIC ARTISTS GIVE FINE CONCERT.

One of the loveliest concerts heard in Toronto during years. They played to one another with the sympathy of genius; the listeners caught the spirit of the game and the music did the rest. Brahms has rarely sounded so spontaneous and sincere as in the C Minor Quartet as the Parlow Quartet played it. Smoothness of tone and evenness of volume, sensitive responsiveness in phrase and stress, breadth of interpretative genius,—all these and many more are properties of the Parlow Quartet. The members of the Quartet are four great artists who play as one."

EDWARD WODSON,
The Evening Telegram, Toronto, May 3, 1943.

"It was obvious in every bar that the Quartet is an art elaboration of the leader's own violin personality, which is sometimes bad for an ensemble, but not for this one—because Miss Parlow in a quartet is no longer a soloist. In the Schubert there was the obvious fact that the players had all intuitively caught the leader's magnetic art of tonal elegance in expression. In the Brahms the players developed intimate finesse of tonal harmony. In the Debussy the Quartet expressed all the sensuous magic of their art."

AUGUSTUS BRIDLE,
The Daily Star, Toronto, May 3, 1943.

"It is a joy to be present at the launching of a new and beautiful enterprise, and that joy was shared last Saturday night at Eaton Auditorium by a deeply musical audience, when the newly formed Parlow String Quartet gave its first public concert,—and those warmest in praise were experienced chamber music interpreters. Though much was anticipated, the perfection of the ensemble and its quality and balance of appeal undoubtedly came as a surprise. Listeners found the majestic style of Kathleen Parlow subordinating itself to the grace and efficiency of the general mechanism. All played with satisfying authority, nobility of tone and poetry of expression. In combination the four artists produced a tone of rare beauty, power and flexibility. Fervour and intellectual power marked the rendering of the Brahms Quartet in C Minor.

HECTOR CHARLESWORTH,
Saturday Night, Toronto, May 8, 1943.